beautiful bit of colour, with more attention to making out than customary. (73), "A Study of Still Life," 126. "La Fleur de Lis," and 188, "A Group of Captives," are beautiful blots of colour and effect; in the latter, particularly, the pearly hue of flesh is remarkable; and, 404, "John the Baptist," is powerful in colour, though ill drawn.

78. Is an oil copy of Mr. Maclise's "Chivalry," finely drawn, but scarcely consistent with rules of harmony, or chiaro-scuro: the armour in which the knight's legs are encased is truly marvellous, as far as regards imitation. A "Portrait of John Foster, Esq., in the Character of Kiteley" (111), by the same accomplished artist, is a charming specimen.

85. "Sketch of my Father." E. Landseer, R.A., a note of hand upon the artist's inexhaustible and versatile talent as valuable as more legitimate coin; the shortness of time in which this portrait is said to have been accomplished is almost as extraordinary as the likeness and its artistic excellence.

Besides the landscapes with cattle, painted by F. R. Lee, R.A., in conjunction with Sidney Cooper, A., there are some, unassisted by this valuable auxiliary, of Mr. Lee's usual standard of merit. 98. "The Broken Bridge," is one of these; it was purchased for an Art-Union prizeholder on the first day.

134. (J. Phillip.)

"As on the dandelion's downy wings,
Fond lovers bid their gentle wishes speed,
The swain, impatient, lending forceful breath,
To aid the damsel's sigh."

An exquisite, small, circular picture, of two rustic lovers, painted with great truth and refinement. The larger contribution of this artist is second to none in execution or diversity of incident; (1261), "A Scotch Fair," deserving a more favourable position. Another good picture is its neighbour (1249), "A Ball-room in the Year 1760," by A. Solomon.

"The Internal Economy of Dotheboy's Hall" (135), T. Webster, R.A., painted for the author of the admirable work from which it is taken; and "A Rubber" (178), are worthy of the combined efforts of Ostade and Teniers for effect and aptness of expression.

157. "Lady Jane Grey." C. R. Leslie, R.A.

—— "Most gentle, most unfortunate:
Crowned but to die."

A chaste impersonation of this unfortunate lady, particularly sweet in expression, and posed with graceful simplicity. (162), "The Shell," by the same, is a charming picture, though hardly up to the average mark.

160. "The Butt," W. Mulready, R.A. The *ne plus ultra* of finish, in conjunction with wonderful arrangement of colour. It has not escaped vulgarity, however; and a feeling of regret is excited that so much power should not be employed upon subjects with higher objects. We shall have something to say on the question here mooted before long.

139. "A Shepherd-Boy and Dog," W. Mulready, R.A. A sweet little bit of every-day life, poetically rendered.

173. "Country Cousins." R. Redgrave, A. Well thought of and full of character. The predominance of yellow and red tends to foxiness, but nevertheless it is superior to the pictures exhibited of late by the same artist.

191. "Henrietta Maria, Queen of England, and the Prince of Wales, assisting at the Toilette of Mademoiselle Montpensier;" C. Landseer, R.A.; exhibits some nice painting in parts, but is disfigured by common-place in arrangement.

291. "The Ruins of Hermonthes, Upper Egypt." D. Roberts, R.A., is a fine specimen of this excellent artist's Egyptian adaptations.

"Meditation," S. A. Hart, R.A. A well-painted half-length nude figure.

485. "Christ and the Sisters of Bethany." F. Stone. Mr. Stone has taken a decided step forward. Last appeals and cherry-lipped country belles he has deserted, and turned his thoughts to scriptural subjects, wherein, if it were not for his distinguishing prettiness, for which so many higher qualities are sacrificed, more renown awaits him: there is much that claims approbation in this picture.

"Trafalgar," 1805, (1545), G. Armitage. A painful subject. Curiously treated, and not likely to increase the reputation of the Westminster-hall exhibitor.

573. "A Stage Coach Adventure in 1750." W. P. Frith, A. Worthy of Hogarth: full of character and truth of expression.

607. "Harvey demonstrating to Charles I. the circulation of the blood, from the heart of a deer." R. Hannah. A noble subject worked out with extraordinary skill. The execution is decided without rigidity or disagreeable ostentation; and the head of Harvey, as indeed the figure generally, equal to anything in the exhibition.

The picture immediately under this (608), "Pointing out the Text," T. F. Marshall, is a most pleasing picture, displaying as much good taste in the selection of subject as happiness in its production: totaly unaffected, its merits are of sterling quality. A larger performance by this artist (671) "The Marriage Settlement" —time of the Restoration, — placed undeservingly in the Octagon Room, attracts considerable attention, evincing feeling for colour and forcible effect, with a great degree of elegance.

585. "The Battle for the Standard," R. Ansdell. A picture which every one must observe both from its large size and powerful painting. The horses are masterpieces, more especially the bay: drawn with great anatomical truth, and full of life. It is an admirable work, and will serve to enhance a reputation already well founded.

619. "The Right of Sanctuary," H. Pickersgill, Jun. The general fact is illustrated by this particular incident—"In the reign of Richard II., Lord John Holland, half-brother to the King, slew the Lord Stafford not far from York. The young lord took sanctuary at the monastery of St. John of Beverley." This picture is one of many instances of the wider range of view which the rising school of artists are taking, and, moreover, displays much careful painting.

620. "The Eve of the Deluge," J. Linnell. A picture abounding in gorgeous hues and extraordinary effects, which though undoubtedly clever in conception, in many parts beautiful, will have more critics than admirers.

HERALDRY IN DECORATION.

DECORATIVE-ART SOCIETY.

AT a meeting on the 12th ult., a paper "On the forms of Heraldic Shields" was read by Mr. Partridge. He introduced the subject by observing that heraldry may be appropriately applied to many other purposes in private life than decorating carriages, plate, and buttons, as from its peculiar significance and interesting picturesque effects, it might with advantage become an integral portion of every important embellishment. Heraldic shields, he said, should have relation to the style of architecture or decorations with which they are associated; but, nevertheless, they possess individual and periodic characters in form, which must frequently be borne in mind. The earliest form of shields, it was said, is circular, and which subsequently gave place to the oval. Both shapes were adopted by the Greeks, and consequently heraldic blazonings may be appropriately applied, he thought, within the Acanthus scroll-work and wreaths peculiar to the ornaments of their era. Instances supporting this statement were adduced, such as Medusa's, Jupiter's thunderbolt, &c. Various forms of shields were used by the Romans, and several were described. The Saxons carried the primitive circular shield, having a boss or spike in the centre; but an elongated shape, called the "kite" shield, became prevalent in the Norman period of our history. Reference was made to the Bayeaux tapestry. Shields, during the Crusades were reduced in length, and assumed the form now called "Heater," and sometimes "Gothic:" and this change afterwards gave place to various other shapes, and more particularly to the tilting shield, having scalloped edges, and a peculiar notch or opening to receive a strap-fastening. Both of the last-named shields may be seen placed alternately on the panelling in Henry VII.'s Chapel. During the Tudor and Elizabethan periods, the Gothic shape was more or less strictly adhered to in the practice of heraldic mountings; but a fanciful bordering or back-ground was added, partaking of the characteristic expression of those times in all matters of ornament. An oval shield, it was said, was usually met with in Italian palaces, and is mounted on a ground-work exhibiting a border of over and under-lapping enrichment, peculiar to that style of embellishment. Modern instances, on the gates to the Royal Exchange, and in the University Club-house, were described as properly characteristic; but the heraldry displayed upon the ceilings of the ambulatories in the Royal Exchange were alluded to as not being expressed with proper heraldic *gusto*, nor upon appropriate shields, for they, at least, should have had relation to the characteristic form of the arabesque embellishments with which they are associated. The manner of introducing shields upon cornices in lofty apartments was noticed, and the mode of placing two shields obliquely to the face of the wall was pointed out, as forming an effective enrichment—a variety being obtainable by adopting badges, crests, or coronets; in the intervals, labels and inscribed ribbons offer other vehicles for variety in such decorations. Some explanations were given respecting the heraldic embellishments of the Houses of Parliament. It was remarked that the Royal badges, such as the red or white rose, &c., ought to be used by private families only, as expressive of a period when particular honours were obtained by the ancestors of those adopting them. Mr. Partridge concluded with some observations on the absurd way in which crests are occasionally introduced upon furniture, such as chairs, &c. In the course of a discussion by the members, it was contended that, for the Houses of Parliament, it would have been more correct and picturesque to have varied the shields, in accordance with the period in which the cognizance had been respectively adopted.

RATING LITERARY AND ARTISTIC INSTITUTIONS.

ON the 5th inst. an appeal was heard at the Middlesex sessions, before the assistant-judge, against the certificate of Mr. Tidd Pratt, that the Russell Institution is entitled to the benefit of the Act 6 and 7 Vic., cap. 36, which exempts societies for the purposes of literature, science, or the fine arts, from parochial and other rates, and a decision was come to, which, if it hold good, will render the Act inoperative.

The following is the clause under which the exemption was claimed:—"Whereas it is expedient that societies established exclusively for the purposes of science, literature, or the fine arts, should be exempted from the charge of county, borough, parochial, and other local rates in respect of land and buildings occupied by them for the transaction of their business, and for carrying into effect their purposes; be it therefore enacted by the Queen's most excellent Majesty, by and with the advice and consent of the Lords, spiritual and temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that from and after the 1st day of October, 1843, no person or persons shall be assessed or rated, or liable to be assessed or rated, or liable to pay any county, borough, parochial, or other local rates or cesses, in respect of any land, houses, or buildings, or parts of houses or buildings, belonging to any society instituted for the purposes of science, literature, or the fine arts exclusively, either as tenant or as owner, and occupied by it for the transaction of its business and for carrying into effect its purposes, provided that such society shall be supported wholly or in part by annual voluntary contributions, and shall not, and by its laws may not, make any dividend, gift, division, or bonus in money unto or between any of its members; and provided also that such society shall obtain the certificate of the barrister-at-law or Lord Advocate as hereinafter mentioned."

It was shewn that the institution was established for literary and scientific purposes; that it was supported by annual voluntary subscriptions, and that donations had been made to it.

On the other side, it was contended that the institution was a voluntary society of gentlemen, who met for their own amusement and gratification, to read the newspapers and get information—was not supported by voluntary contributions but by annual subscriptions, and was not exempt from rates.

The assistant judge, who gravely remarked

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